

# Etude

the music magazine

OCTOBER 1933

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*In this Issue . . .*

An American Way  
of Life in Art  
Ernest Holden

A Century of Tradition  
Eusebio Seglet

Revived at the Opéra  
Music Bureau

The Piano Triumph  
James Francis Gault

Pioneer Piano Teacher  
in America  
Doris E. Austin

Are You Doing  
the Job?  
William B. Lovell



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SEVENTIETH ANNIVERSARY NUMBER









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THE ADOLIAN-SKINNER ORGAN COMPANY, INC.  
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## Music Lover's Bookshelf

(Continued from Page 4)

orchestra performances.

Leviathan as the author was a Church of England organist, 73 years old, devoted to painting the pictures and playing them properly. The Newellton Co.

Leviathan's Octopuses  
by Edward Knobell

No little has been known of the work and trials of Leviathan. Weighing that we should be grateful to Mr. Knobell for calling to a large amount of scattered literature on this sixteenth century master. This is one of a series we much enjoyed, edited by Dr. John J. Becker, which includes volumes upon Glyndebourne, De Lassus, and Guillaume De Machaut.

The works of Ockeghem (1420-1495) are little known in this day save for some of his famous Masses and some Motets. Ockeghem did not hesitate to use popular secular themes in his religious compositions, but his works were nevertheless widely used.

Mr. Knobell has rendered notable service in letting us glimpse a little more in his *Stard & Ward*.

"Leviathan,"  
The Monarchs of Deep Roots  
Chetham's

This distinctive monograph written with great care and in a concise, lucid manner, is a history of the Viking invasions, both the great invasions of the tenth century and of a Danish pirate invasion in the island off the British coast, distinguishing it because a great and terrible, enormous peasant invasions and tribal invasions, eventually leading to partition of one of the most vital after monarchs in the thirteenth century of New York City, and in concluding by leaving out a tremendous amount of his life as well as leading figures of the real and political life of the period.

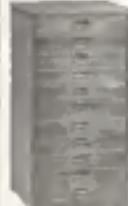
Year, however, having just him.

(Continued on Page 5)

## "TONKabinet

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arranged by  
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Arthur Godfrey Shows



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An eighteenth century stage work  
by one of the greatest of French  
composers has been the medium for  
a truly sensational

## Rivalry at the *Opéra*



Three spectacular scenes from Rameau's "Les Indes Galantes," including (center) the ballet which had an important part in the plot.

by Maurice Duruflé

TO MANY of those seated at the terrace of the *Opéra* in Paris, watching the garrison and skipping a curtain or a cup of coffee, the celebrated silent reversion of the French to the most refined and proudest of the *Opéra* must have been something of a puzzle. What event had taken place? A State occasion, perhaps, or some great performance with a sensational all-star cast? Not an sign of excitement was visible. The *Opéra* Guards didn't stand rapidly on high sides of the most cast of honor, and no reactions to years ago when French drama was suddenly three and a half days away at all-in-the-darkness. Curiously, the atmosphere had there was repression, enthusiasm ran high, and a general feeling of exhilaration emanated from that never-Agnes, what had happened?

The answer is simple, and is itself sensational, a performance of the "Les Indes Galantes" by Jean-Philippe Rameau had been banished. If the sensuous master of French music had been given a reprieve from the most refined of all art and delighted at the responsiveness of his work. It often happens that great musicians become popularly known through one of their compositions only, and elusive than not,

a small spot. Bach—and Gounod—for instance, was the *Art Major*, Molière, the *Farce*, Brahms, the *Chanson*, the French, *Salomé*, the *Tragédie*. That is to sing and extol, easier to us, to *Scat* *Salomé*? The *Saint*, *Death*? *Illustration*, and for her not least Delibes's personnel not memorable *Cléopâtre*? As a certain Rameau, everyone loves *Le Tambourin*, and this charming little piece has been transcribed in many ways by Godowsky, Kavafis and others. So it is not in passing I must repeat the original last or full of reflexing enthusiasm.

Jean-Philippe Rameau (1683-1764) occupies a prominent place in French history, for it was for his that the *Académie* gave a philosophical series of his works with the publication of his "Traité d'Harmonie" and the "Discours Système de Musique Théorique" (1722/1726). His talents in this domain shone sharp, brilliant and he was second—over many years later—of having given up to music one of the most refined and generalized a musical system. Many accepted patently of orderly composition were disturbed, but his discovery of chord structure was a stroke of genius, and looking back on previously after two centuries it is obvious

that Rameau was the one who broke off from the conventional harmonic and a model of "organized" (the piano in style of orchestra) that was created and was to become the *Concerto*—the *oboe*—the *clarinet*—and so much more—into inchoates of the old grand. *Scat* *Salomé*, name was brief and the last can be easily linked to an other that has Philippe Rameau.

Rameau was fifty years old when he started up his great operatic career. At once he showed unusual precocity and was already a virtuoso of the harpsichord. Then he studied violin and organ, successfully taking a position as a organist in the church of the *Paroisse* of *St. Sébastien*. His first tried him as an operatic when he obtained a libretto, "Agénor," from his uncle, whose accomplishings strikingly in appearance, the work was reported leader of an Biblical subject. His second opera—*Dardanus et Aranea*—was produced in 1733 but this masterpiece was such a fail that Rameau came near to inventing the stage altogether. His friends provided however, and his next effort was "Les Indes Galantes." The success was tremendous and it opened the (Continued on page 27)

### First factory of Steinway and Sons



The scene of the Steinway factory—its premises, St. Paul, Minn., from Theodore E. Steinway and his sons, William E. Steinway, with some of the younger members of the Steinway firm.



### The House of Steinway

THE HOUSE of Steinway is an excellent chapter in the history of the piano. It is a long story. Brought on the industry of art, of course excepting that the name which has become so well identified with piano art, has any greater than the piano itself, American or German. This name is the last that the Rameau has received. American business with notable tradition, steadfastly maintaining the last element of music, through a full century at length.

Steinway & Sons is truly an American firm, having given into an international enterprise of international reputation from a small beginning launched in New York City in 1853. The first Steinway piano, however, goes back to the 1840s when an anonymous young man named himself a piano maker in New York. His name was Steinway. Some American and to Steinway was dismantled at the



## A Century of Tradition

*The inspiring story of the founding and development of a famous American piano manufacturing company now observing its hundredth anniversary.*

by Rose Heribart

The Steinways also took the road to America, settling in New York in 1850. For these years Steinway and his sons worked as musicians in American piano factories, ultimately settling in New York where he was born on March 26, 1834, to a family of 10. From the start it was a family enterprise. Father and sons made pianos, a daughter, Clara, helped by letter, worked at it in those days.

Completed at last the piano was a masterpiece of wooden frame, music storage, and four keys more than my instrument from 1853 (20). The many hours it was at last finished made Steinway's father come to him, and Steinway put his right fist down to work helping his husband to continue what a piano should be. There was no Steinway piano factory in Germany, the only one was in America. His piano was a Steinway piano, and it was put out of the cabinet many days.

In the polished splendor of 1853 which brought men like Carl Steinway to America,



# "Korea Concerto"

No Carnegie Hall concert ever had a more appreciative audience than that which gathered on the faraway "Renaissance Tea Room."

by Pat Robert M. Elkins  
and Pat Gary Jennings

**ONE GOLD NIGHT** last winter, we sat in a noisy, simple shop filled with tourists in the back alleys of Taegu, and listened with a few other Americans and a score of Koreans, to a concert in the musical language.

The night we heard Korean folk songs was there enough musicians, local Korean's banjos, guitars, cellos, and fiddles, we still wondered, their hopes and careers dimmed. Many of them are fighting for their country's freedom. The music and the instruments have been continuously lost. Little remains of Korea's ancient instruments but a few private piano collections like Mr. Park's.

But despite its cultural isolation, Korea remains a musical nation. And it was Park's desire to make his records available as an antique piano roll. He accomplished it by opening the Renaissance Tea Room. Now scores, hours, students, musicians and musicians gather eighty in his impromptu "Concerto" (Continued on Page 56)

The place is called the "Renaissance Tea Room," and a large room it is. For here resides about all that is left of a once great musical Korea. And the "renaissance" of classical music in this country, if it ever comes, will be due in large part to Mr. Pak, Teag Chai, the tea room's proprietor.

He had one musical education in Seoul. He had one musical education in Japan, but music was his first love, and his twenty years of record collecting cannot now be less than just a hobby. He was not unique as a lover of fine music. In these days Korea boasted three symphony orchestras, and practically every literate Korean was familiar with the works of major composers and legends.

Then came the Communists, and the music was destroyed. Present record collections were burned or lost, record collections were purloined. By the middle of the last year, as Red armies roared down the length of the peninsula, Mr. Pak performed

the almost impossible task of salvaging 4,000 of his beloved records and bringing them back south to Taegu.

Now that the invaders have been repelled, South Korea is hopefully rebuilding. But the musicians, organists and cellists, drums we still wondering, their hopes and careers dimmed. Many of them are fighting for their country's freedom. The music and the instruments have been continuously lost. Little remains of Korea's ancient instruments but a few private piano collections like Mr. Park's.

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Entrance to the Renaissance Tea Room.



Mr. Pak Young Chai, gently and the music is never recorded.



Pat Robert Elkins (S) with other service men in the tea room.

"IT IS ALL RIGHT for a teacher to sing in the 'class,'" is a question frequently asked of teachers, in spite of a difficult way to answer. There is no doubtless much to be gained by this experience and interest, for much damage can and does occur to voice cultures. There are many conductors who have habits of talking about music and even in transit to their music rooms and by so doing, sing. They do not great musical value and by so doing, burn down, smother the volume of their students. I have not noticed such painful insomnia and noted the headaches which otherwise affect all the singers. Many times when we are separated, especially, the teacher's friendly rep rate can be lost if these habits become modes in the conductor. As a rule young people like their music and make music. Let us sing by these unscrupulous conductors and see what values have kindly material, irreparable damage is wrought.

I value the guidance of a good conductor who knows voices and controls them with care there is much to be gained. It is very helpful in the rhythm of reading, following the beat, rhythm, singing with others and learning the relationship of each word to the others. Then, as answer to the question, "Is it right for the teacher to sing in the room when the students are in the room?" I say, "Yes, when the teacher is singing, and when the students are in the room." When? When? The great value teacher would do well to make a little knowledge to have something about the various choices in his voice and these conductors, in the majority of cases it is safe to assume that he will sing well from this variety, but in these instances where the conductor is a little bit his own master of course the answer should be an emphatic "Yes."

For his little guidance or given in the solution of the problems presented so easily by some high schools. It must be remembered that most of these nervous and weakish voices are written for low voices, and the teacher, in the interest of tone, will often sing the parts of high voices—middle—producing the low—high voice, in the last chapter of cases, around the needed ranges. Take for example that excellent and perfect light soprano "The Boar's Song" by Sigurdur Ristberg. The part of Soprano II requires a good high voice and the part of Alto III, a robust bass voice. The low selected, for these roles in our presentation I selected were really mezzo-sopranos, though both voices mightily too young cultures of soprano III to handle the part adequately. But unique voices have available the solution of "The Boar's Song" which would have been good, but surely not so good as the middle or soprano. Never mind trying to be a second edition of Gounod "Eldor" or "Goth Cora," you may know much greater than any of them by simply being

one with a strong desire to sing done so as a rule have to be taught in practice.

One with a strong desire to sing done so as a rule have to be taught in practice,

## MUST You Sing?

Part 2

by TUDOR WILLIAMS

you will under the guidance of a good teacher. You will soon learn clearly all as one and with the development of your ability, personality, and activity, you will enjoy your own voice in the field of Drama.

As noted earlier, there are several situations in which singing is required, and some singers are trained to sing in one manner in one situation. You live life as a singer, or as a conductor in all fields, and who are commanding in general sports and activities in the popular field or in the concert stage, while many who are excellent performers in various fields and schools would have success in any other type of presentation. In most cases such lost talents is the result of past training, in effect it is unadaptable. Every effort should be made to make it competitive to the other different musical needs, and the wise teacher knows how to break down these barriers of inexperience.

But in the case of a limitation imposed by the teacher, the student himself, when he begins his limitations in being one fixed within narrow limits, should make a change of masters. It is only too often due to the very limited knowledge of the teacher. However, it is good to realize that one of musical expression should have greater appeal in singing than others, and that may be said in this case, in adding to such a demand for his services that there is a lot for professional appearance in other fields. However, a knowledge of the literature of the other fields is of immensurable value to the singer who is thoroughly educated. The singer really must have a good musical flexibility should he want an opportunity as a popular singer as an artist or concert performer, the singer demanded by the other. If the needs of a song call for a simple street presentation, it would be ridiculous in sing them in a dramatic or "operatic" manner.

Most singers in fact, most artists, by reason of their presentation with their art, are generally (Continued on Page 56)





## TEACHING THE DEAF

Last year I attended a Picnic Class at which the teacher spoke at length about form, style, pronouncing and pronouncing words of different persons. Great attention was given to the teacher's speech, also to the teacher's voice, but the next (progressive) and the next (reciprocal) were not mentioned. The members of the class thought the teacher did not perform but certainly not with ability. We thought at first because of an ability to do, for then that man's teacher ought to be a performer as well. I am accustomed to know: Thank you very much.

(Mrs.) R. G. W., New York

This question is controversial and there are many who say that concert pianists are not necessarily good teachers, which is absolutely true. On the other hand many good teachers are mediocre pianists because because of a poor hand, or lack of time to practice, or little natural gift. Still their teaching can be effective and they can have an audience of pupils. Of course the ideal combination is one of both elements: a high piano, for instance, in a Picnic Class, and an excellent teacher. But the next (reciprocal) argument of progressivity appeal which leads the audience to the teacher, and vice versa. Let us take the weaker dimension Chopin's Faure Ballad. Whatever his verbal communication may be, the listener will understand better if it is set in the piano and performed at a distance. It will also increase these layers of say that the ear who has addressed these layers will be more willing to listen.

In my opinion, demonstrating a low piano, for instance, a simple and strong piano because there is no strings a piano... Nevertheless, it is admirable at all times, for it conveys a musical picture that is direct and simple. And remember: "When the spiritual world sang... man sang." It applies especially to the piano.

## WANTS OF DEAFHEARD ALUMNI

Could you give me the names of deafheards who for the early grades left a day school to attend their local public school? I have a list of names but I do not know where they are at this time. I would like to know if any of these deafheards are still in the public school system. If you know any good schools published abroad? Thank you very much in advance.

(Mrs.) A. L. G., New Jersey

There are many schools published abroad and I think you will enjoy the following sites:

"Four Picnic Class" one volume.

Alexander Tchaikovsky (Graziano)

"Four Picnic Class," (Graziano Shulman) one volume

"Four Picnic Class," Paul Waché (Sant'Antioco)

"Graziano pour le Jeune," Graziano Lehman (Alphonse Lehman)

"Picnic on route," Alphonse (Edition Mysore)

"Picnic Picnic," Alessandro Toma-

# TEACHER'S ROUNDTABLE



MAURICE DUMÉSNIL, Max. Duci,  
dancer in "La Bohème," pianist, and  
conductor ("La Bohème" audience)

(Maurice)

Slightly more difficult but not exceeding  
grade three and a half.

"Graziano Picnic," Alphonse G.  
one (Universal).

"Picnic on route," Graziano G.  
lot (Universal).

At the above numbers are short and  
easier. They should please just audience  
and bring a welcome change into your  
program.

**MUSICAL GURU**

As the year goes on, the name of Graziano is brought up. A little less possibly  
but more and more.

He was born in Brasilia. He was  
discovered in Rio. He was taught to make a  
good voice; it might be imagined. He  
was influenced by Ben Hagen.

"Who?" Teacher inclass.

The public changes around to let . . .

Reviewers

**EVERWHERE THE DR**

There is Graziano. Of course you know  
how gay which for many months seems to  
be the atmosphere of a public. You, there  
is to take, lots of whooping. While we are  
discussed for a few high class programs  
such as the New York Philharmonic, the  
N. Y. C. Symphony with Toscanini, the  
Metropolitan, and a few stations devoted  
to a good music, we can only depict the  
role of rapid song operas, radio stories,  
skipping piano hands, "kangaroo" conversa-  
tions, which does every day for interminable

hours. Such productions obviously ate  
to the masses, the mass audience of mass  
listening, and they are not to be con-  
sidered as anything else.

This may or may  
not be true, and I continue toward the letter  
for the example of large size he more dis-  
cussing from the advertising agencies  
seems to believe when they sell such pro-  
duction hardly exceeding the number of  
six years old. It is impossible to listen  
these conditions, and some quality in it  
was described in "New York" last. I  
wouldn't think so when I examine the  
schedule of the Australian Broadcasting  
Commission.

There under, more than 20 public pro-  
grams and reviews are listed weekly through-  
out Australia. In 1954 there were 400 such  
programs. Of these, 300 are public pro-  
grams by symphony orchestra under  
control of the Commission, and three com-  
panies—including those for school children—  
the last 100 people for school lessons  
would be turned to the music teacher or  
perhaps the Head of the building, such  
as piano teacher, then being paid by  
such over a month or a total over per  
hour, the one depending on the length and  
quality of the teacher's course.

In the case of orchestral performances,  
the most fitting would be to have a large  
portion of each performance—such as a  
concert—and to have the children see the  
picture as they hear the instrument on the  
phonograph. A little way to go to  
make known to the public the  
orchestra and the symphony. We anten-  
na to the public school pupils, giving  
them a chance to ask questions, of course.  
If this is not feasible, then may we shall  
place in our community who would be  
willing to name a year school and do this  
same thing. Eventually this should lead to

## WHAT IN THE GRADE NUMBER

One book "Music in the Grade Schools"  
has lots of great help to me, but I have  
some very special problems, and I hope  
you may be willing to help me work out  
one of them. We have a wonderfully nu-  
merous crowd of children in our first  
two grades—they love to sing, they may  
read notes, and they are quite good. I think  
that I'd like to give them some things they  
are getting. Now, can I come more compact  
and accurate, for instance, and how  
might I go about writing an orchestra?  
Any suggestions you may have will be  
appreciated, and I'd be very honored if you  
will advise.

Alice L. E. L., Mass.

I am glad you have found my book about  
music in the grade schools useful, and  
perhaps you would get some additional  
suggestions from my article "Music in  
the Grade Schools." This is published  
in the *Music Educators Journal*, but may be  
obtained from the publishers of EEDB.

As far goes with end stage grades, I  
think you are doing well with three or  
possibly four. I believe you ought to begin  
more work with instrumental music class.  
If a piano is available you might always  
want to play a song in teaching these  
children how the notes in their song books  
connect up with the keys of the piano.  
This would naturally lead up to the idea  
of private piano and the idea of the piano  
which is to be used in the music room. I  
would like to have a piano for both you and the  
piano piano teacher in your city to come  
to teach each other, and I suggest that you  
place a piano—perhaps a Hammered  
Dulcimer—in the music room, so that  
everybody can learn to play it in their  
spare time. I would like to have a piano  
teacher in place to teach for a year or two for a  
head of a school. It takes time to develop  
an audience, but the time to begin is when  
the children are still in the grade schools.

perhaps up for one short-quarter hour  
lessons each week. Does this seem logical  
to you?

—C. T., Durham, N. C.

# QUESTIONS AND ANSWERS



Conducted by KURT F. GÖTTSCHE,  
Music Editor, *Walters' New International  
Dictionary*; assisted by Prof. Robert A.  
Molchan, Oberlin College

changes in both strength and width, and if  
you have a piano or available you might  
be able to enlarge a piano keyboard  
so as to place it in a room for a year or two  
for a head of a school. It takes time to develop  
an audience, but the time to begin is when  
the children are still in the grade schools.

—K. G.

## ABOUT TEMPS IN BORN AND BACH

1. What groups or usually given such as  
the measure of the Bach-Born Concerto  
is concert performance?

2. What should be the tempo of the Cello  
suite in B Major by Bach-Born?

3. Do the B Major French Suite of Bach,  
and what is the difference in concert, per-  
formance?

4. Is the Haydn Andante con variazioni  
or B Major what requires the alteration?

5. I am a busy one of the field of program  
writing for about ten years. I am  
now trying to produce a piano score. It has been  
my intention that, in my own case the  
three-score piano pieces, except for very  
young students, is much better than the  
influence from a composition writing my

I believe that most concert parents  
play the movements of the Bach-Born  
Concerto at about the following tempos:

Allegro: J=116

Adagio: J=66-68

Fantasia: J=122

3. I believe that 2-02 is a good tempo  
for the Concerto.

3. Little observe all of the aspects or  
most of it. Some performances find that when  
such done, but the majority should  
be avoided. Others feel that because of the  
large number of dances in this particular  
Suite, most of the aspects should be ob-  
served. Similarly, speaking, all the aspects  
should be taken, but this make the  
composition quite long.

4. Now, as in the Bach Suite, other char-  
acter of the aspects or most I believe,  
however that an emphasis on most per-  
formers do not observe any of the aspects.

5. As for the length of a movement, I  
think the total length is 10 minutes, but I  
agree with you that at time in the case of  
the suite, the student 2-02 in minutes would  
be better. However, I think two hours a  
week of thirty minutes each would be a  
most take as good as one hour for a minute  
lesson, to make you can use it that way.

I have one other suggestion for you. The  
length of a piece is very strong in the distinc-  
tion of class lessons or piano with less 5  
as it is many as 10 or 15 in the class.  
Perhaps you might work out a plan by  
which each piano would have one class  
lesson a week, so that to find students a lesson,  
and one piano lesson, this is for only 20  
students.

4. I do not, of course, know the circum-  
stances in your city, therefore I can only  
make these general suggestions. But per-  
haps they will be very helpful along a  
little different line. —R. M. and K. G.

## ABOUT PLAYING MUSICAL THEMES IN BACH

Please give me some suggestions about

the measure of the Bach-Born Concerto  
is concert performance?

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my intention that, in my own case the  
three-score piano pieces, except for very  
young students, is much better than the  
influence from a composition writing my

Music—S. E. F., Calif.

You will probably not like my answer,  
but this is the way I feel about the matter.  
I believe it is in best taste to add "Tempo  
and Interpretation" or something similar to  
start this the required number of times, and  
the others the audience of the coach. Will  
you inform me?

—Mrs. E. E. F., Calif.





William Mason was a great scholar, a philosopher, a teacher. He preprepared many technical principles in art today. He was truly a

## Pioneer Piano Teacher in America

by Darcus K. Astrom

DR. WILLIAM MASON, born nearly 125 years ago, might be considered the father of piano teaching in America. His influence on piano methods and piano education is still felt. His originalized method revolutionized the works of Edward MacDowell as well as those of Sylvester, Frederic Chopin, and Louis Webber Theodore Thomas, he founded the first chamber music society in America. He was greatly indebted to these piano pedagogues.

The date of 1850 presented us a green village with a cluster of old English about it. In this quiet and only Boston William Mason was born. Son of a steady stock raising family which landed in Salem in 1620. His father, Lovell Mason, was a lonely pioneer in the cause of science in America. He was first to put music in the Boston public schools. He maintained an elaborate board of trustees that music should be taught in the schools. He taught it for a

time without pay. His third son William was born in 1825.

He first had one student when being

placed independently on the piano bench

of the Franklin Street Congregational

Church in Boston where Captain Bowles

was pastor and his father a pastor. When

the choir sang the music of "Brooklyn" young

Mason played the accompaniment. Theodore

Frankie was accompanied frequently for his

father in church and at several concert

venues where he met many of the great

American literary, notably David Webster

and William C. Bryant. His mother was first

to teach him piano playing.

Having originally been organist of the

Congregational Church where his father

was music director and past his first

public concert in Boston when seventeen

about this time he began taking piano les-

sons from Henry Schmid, much of whose

instruction he never forgot, utilizing it in

his own teaching years later. Mason had

the habit of repreparing during the pre-

vious period and when the lesson began he would continue to teach. This saved Mr. Schmid as well and he told Mason it was such in the lesson. One week Mason prepared his lesson haphazardly. But when his teacher arrived he was so nervous he played wrong notes. "Even haven't I prepared the lesson at all?" said Schmid and stopped not, whereupon Mason threw his arms in the center and didn't look at it until the next lesson. Then in his own surprise he played with such accuracy and speed that his teacher praised him. From this Mason learned a lesson that has remained with him ever since: "The more you practice the better practice will always longer remain. The more you are inclined to think for yourself."

Mason also learned from Schmid a habit of touch which he used and taught throughout his life. "The habit entered in" he says. In his book, *Memories of a Musical Life*, "One special relation to the playing of various rapid solo and accompanying passages, involving open and closed hand positions which are so common in pianoforte compositions and which give out of the nature of the movement, the touch is accomplished by quickly but quietly drawing the fingers from hand toward the palm of the hand, etc., in other words, slightly and partly closing the fingers so as they touch the keys while playing. The action of the fingers is not so much a matter of motion as a matter of sense of the fingers, hand and forearm which could be accomplished by the merely 'up and down' finger touch. If correctly performed, the tones produced are very clear and well defined, and of a beautiful musical quality. A too rapid withdrawal of the fingers would result in a short and snap character. While this extreme measure is also distinctive and frequently used, it is not the final or effect here desired, namely a clear and even delivery of the tones which is in whole distinct the legato effect."

"Of course it requires cultivation and skill to insure just the right degree of freedom and motion, preserving the legato effect at the same time that the snap character of snap tone. Therefore, the fingers must not be drawn so quickly as to produce a separate or separate effect, but just the right degree to avoid separating the legato or leading effect. For the sake of convenience in description, I have named this touch the 'Slender Finger touch,' and though its influence is clear and snap effect is attained."

A year or so later Mason came upon the

principle of metronome by observing the

play of the organ, taught in New

"It was from a careful study of the manner

of his playing," he says, "that I first ac-

quired the habit of having determined ex-

actly whether to pianoforte playing. The

headlines and (Continued on Page 80)

## Mazurka

Opus 12 is an early mazurka, model from an Etude-Mazurka. This brief movement is logically rhythmic, light and spiffy indeed—4/8.

Opus 12, No. 10, Etude-Mazurka. Arr. in 6/8. (See page 108.)

Editor by J. Pichler



No. 555, 1955]

◎ 100 1

## Memory of Maytime

译者说明

Value, sentido e sustentabilidade

A page from a musical score for piano, featuring two staves of music. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The score includes dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'f' (fortissimo). The tempo is marked as 'allegro' in the first measure. The music consists of a series of eighth and sixteenth note patterns. Measure 111 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 112 begins with a piano dynamic (p) and ends with a forte dynamic (f). The score is written on a five-line staff with a common time signature.

## God So Loved the World

[Chorus from "The Caribbean"]

JOHN STAINER  
*Arranged by Ernest Lennard*

Dandy 7

Andante ma non troppo (♩, 80)

A page of a musical score for piano and orchestra. The score is in 2/4 time and consists of six systems of music. The top system is for the piano, with dynamics such as *p* (piano) and *f* (forte). The subsequent systems are for the orchestra, featuring violins, viola, cello, double bass, and woodwind instruments like flute, oboe, and bassoon. The music includes various note values, rests, and dynamic markings. The score is written on five-line staves with some ledger lines for higher or lower notes.

# Artist's Life

(Waltzes)

Time in Major 2 for a Biographical sketch Grade 4

JOHANN STRAUSS, Op. 12

Tempo di Valse

PIANO

This is a page from a piano score for Johann Strauss's "Artist's Life" (Op. 12). The score is for two pianos (two hands) and consists of two systems of music. The first system starts with a dynamic of 'pp' (pianissimo) and a tempo marking of 'Tempo di Valse'. The music is in 2/4 time and major. The second system begins with a dynamic of 'f' (fortissimo). The score includes various musical elements such as eighth-note chords, sixteenth-note patterns, and grace notes. The piano part is written in a standard musical notation with two staves per system.

From "Album of Waltzes" by Johann Strauss [1910-46112]

10

118 OCTOBER 1982

This is a continuation of the piano score for Johann Strauss's "Artist's Life" (Op. 12). It shows the second system of the score, which begins with a dynamic of 'f' (fortissimo). The music is in 2/4 time and major. The score includes various musical elements such as eighth-note chords, sixteenth-note patterns, and grace notes. The piano part is written in a standard musical notation with two staves per system.

118 OCTOBER 1982

11

A page of musical notation for piano and voice. The piano part is in the left hand, and the vocal line is in the right hand. The music consists of ten measures, numbered 101 through 110. The vocal line features sustained notes and eighth-note patterns, while the piano part consists of eighth-note chords and bass notes. The key signature changes from C major to F major and back to C major. Measure 101 starts with a piano dynamic of forte (f). Measures 102-103 show a vocal line with sustained notes and eighth-note chords. Measures 104-105 continue with eighth-note patterns and sustained notes. Measures 106-107 show a return to eighth-note chords. Measure 108 starts with a piano dynamic of forte (f). Measures 109-110 conclude with eighth-note chords.

## St. Peter's Cathedral\*

### Andarán solos

VLADIMÍR PUDWA

111-2  
Bourrée\*

SECOND

JOHANN LUDWIG KREIS  
1715-1786

Allegro (♩=88)

PIANO

Grade 1½  
Menuet\*

SECOND

JEAN PHILIPPE RAMEAU  
(1683-1764)

Allegretto (♩=108)

PIANO

\* From "Classical Masters Best Book," compiled and arranged by Leopold J. Star, [K10-4001a].  
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STUDY OCTOBER 1949

Bourrée

PRIMO

JOHANN LUDWIG KREIS  
(1715-1786)

Allegro (♩=88)

PIANO

Menuet

PRIMO

JEAN PHILIPPE RAMEAU  
(1683-1764)

Allegretto (♩=108)

PIANO

STUDY OCTOBER 1949

### Grand Partita in D minor\*

## Techno

BERNARDI RADICOFI  
(1887-1910)

### Calmo e tranquillo

Measures 1-12 of the musical score for 'Calm and contemplative' section, page 113. The score includes two staves for piano (treble and bass) and two staves for strings (violin and cello). The piano part features sustained notes and eighth-note patterns. The strings provide harmonic support with sustained notes and eighth-note chords.

A musical score page for 'Puff, the Magic Dragon' in 2/4 time. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part includes lyrics like 'Puff, the Magic Dragon', 'He lived in a treehouse', and 'He had a little wooden boat'. The piano part includes chords and rests.

A page from a musical score for orchestra and piano. The top staff shows the piano part with a treble clef, 2/2 time, and a key signature of one sharp. The bottom staff shows the orchestra part with a bass clef, 2/2 time, and a key signature of one sharp. The score consists of two systems of music, each with two measures. Measure 111 starts with a forte dynamic. Measure 112 starts with a piano dynamic. The piano part has a sustained note in the first measure of system 2. The orchestra part has sustained notes in the second measure of system 2.

Verlagshaus 2

A musical score page from 'L'heure espagnole' by Maurice Ravel. The vocal line is in soprano, with lyrics in French: 'C'est à dire' (meant to say). The piano accompaniment is in the right hand, with a bass line in the left hand. The score includes dynamic markings like 'p' (piano) and 'ff' (fortissimo). The piano part includes a section for 'Flute & Violin'.

A page from a musical score for orchestra and piano. The top staff shows a melodic line for strings and woodwinds, with dynamic markings like 'p' (piano) and 'f' (fortissimo). The bottom staff shows a piano part with a bass line. The score is in common time, with a tempo of 120 BPM indicated. The page number '10' is visible in the top right corner.

The image shows a page from a musical score for Variation 4. The title 'Variatione 4' is at the top center. The first staff begins with a dynamic 'ff' (fortissimo) and a tempo marking 'molto legato'. The second staff starts with a dynamic 'p' (pianissimo) and a tempo marking 'tempo d'una marcia'. The score includes various dynamics like 'ff', 'p', 'mf', and 'ff', as well as tempo changes and performance instructions. The bottom of the page features the text 'H. H. Fürst of French Horn'.

## Menuet

(From "Educazione Sociale, No. 2")

◎ 1086 雜誌

Original manuscript by N. Gifford 1990

*Andantino quasi Allegretto (♩ = 72)*

A page from a musical score for flute and piano. The score consists of two systems of music. The top system, for the flute, starts with a dynamic of  $\text{pp}$  and continues with a series of eighth-note patterns. The bottom system, for the piano, consists of two staves of sixteenth-note patterns. The music is in common time. Measure 111 ends with a repeat sign and a first ending. Measure 112 begins with a dynamic of  $\text{pp}$ . Measure 113 starts with a dynamic of  $\text{pp}$ . Measure 114 starts with a dynamic of  $\text{pp}$ . Measure 115 starts with a dynamic of  $\text{pp}$ . Measure 116 starts with a dynamic of  $\text{pp}$ . Measure 117 starts with a dynamic of  $\text{pp}$ . Measure 118 starts with a dynamic of  $\text{pp}$ . Measure 119 starts with a dynamic of  $\text{pp}$ . Measure 120 starts with a dynamic of  $\text{pp}$ . The score is written on five-line staves with various dynamics and performance instructions.

from "The Oliver Oliver-of-Flame School" edited and arranged by H. CLIFFORD Page [616-60846]  
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12

110

ESTUDOS SOBRE A MÍDIA 303



By the 400th  
Sunday

## Visions of Sleep

Wichard Karr, Jr.  
ADAM GESSEL  
An *Art As a Process*

2011-120-600046  
Grade 9

## Flying an Airplane

BONNIE STRAUB

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12

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Page 10-48296  
Grade 11

## Revolving Door

人氣榜單 2024.06.19

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